

The McGill Daily

Volume 79, Number 32 Thursday, November 9, 1989

supplement

God's flaw

by Jennifer Cressey

Shafts of light permeate the darkness. Words drift through the air. God searches for the fatal flaw of his own invention: man.

In *Echo*, the premiere production of Theatre 1774, God wanders aimlessly around a convent, ill and forlorn. He searches for the answer to a single question about man. "I just wanted to see how he worked," he pleads in self-defense.

The themes are broad. Set in a medieval convent, a modern bedroom and a battlefield, ideas are deviously woven into the work. The skill and ease with which the topics "patriarchy, apocalypse, the sickness-unto-death of God, battle of the sexes, and war," are addressed makes *Echo* an extraordinary piece.

Terse and striking, the thread of ironic humour carries the play through a vague plot and stagnant characters. Lack of development in these aspects is offset by director Robert Lepage's stylistic tempest.

One of Québec's most celebrated young talents, Lepage manipulates both the set and the bodies of the actors to create

Echo's surrealistic quality. He uses every facet of theatre as a sensual medium, meticulously orchestrating movement, light and sound with the script adapted from Ann Diamond's prose poem book, *A Nun's Diary*.

Internationally acclaimed, Diamond's work is an ideal basis for Theatre 1774's first presentation. Full of rich images, it fulfills the company's primary artistic goals. According to artistic co-director Clare Shapiro, this is, "to bring together both the visual and physical as well as the literary elements of theatre as characteristic of the most recent Québécois works."

Considerable credit for the production must be given to the company itself. It consists of 16 actors, 7 of whom were onstage for *Echo*. The script was not completed until September, but has been in workshop state since March of 1989. Under Lepage, the group improvised, created and contributed, enhancing the richness of the play in its final form. Actress Chantel Bernicky, after a stunning opening night performance, was pleased to discuss the process: "Everyone was very co-operative and



A scene from *Echo*

eager to feed off of one another's ideas."

The acting was generally flawless, maintaining passion and credibility throughout the gruelling 85 minute, intermissionless piece. The performances were all memorable and particularly deft, but God himself, Aron Toger, stole the show.

His self-pitying, sexual version of the creator was just short of sheer perfection.

Theatre 1774's mandate of bringing the best of English and French work together in theatre that moves the audience both visually and intellectually has been satisfied. *Echo*, is original, modern, and relevant without

being pretentious or preachy. With continued dedication and passion for the theatre in general, Theatre 1774 promises to be a driving force in the Montréal scene.

Echo is playing at the Saidye Bronfman Center until November 19, at 20h. For more info, call 739-7944, or 739-4816.

Ex-Prune conjures bizzarities

Each Man Kills the Thing He Loves
Gavin Friday and The Man Seazer
Island Records

by Schmuck

Rich dark slavic undertones, sardonic burlesque and images of a cabaret in Hell are conjured up by the musical collaboration of Gavin Friday and his warped accomplice The Man Seazer. A partnership cemented in their vinyl release, *Each Man Kills the Thing He Loves*.

Malicious irony has always encapsulated Gavin Friday's musical obsessions. *The Virgin Prunes*, the bad fruit of the Dublin music scene in the late 70's, were spawned by the same intellectual clique (called The Village) that puked out Bono. Incidentally, Bono has Gavin to thank for the pseudonym.

Gavin was a weird-o with a vision: to subvert dominant

musical stagnation by assaulting sensibility. The Prunes were characterized by successfully fusing the bizzarities of art and music without following the treasure map of the British industrial bowel movement. Three albums, one of which is a collection of rarities and experimental indulgences, exemplify the morbidity and sarcasm of the Prunes' recording history. *Over the Rainbow* stands out by virtue of its eclecticism, while the Prunes first album *If I Die I Die* discharged the cult single *Faculties of a Broken Heart* (baby turns blue). This usually uncompromising outfit also released *The Moon Looked Down and Laughed* in 1986, a subdued version of their former selves.

The Virgin Prunes put themselves out of their misery and dis-banded soon after. Gavin's peculiarity and his affinity to

twisted sensibilities culminated in a recording session with colleague Mark E. Smith, which appeared as two tracks on The Fall's 1984 release, *The Wonderful and Frightening World of The Fall*.

A fascination with visual spectacle that also typified the Virgin Prunes live persevered in a number of successful exhibits of Gavin's endeavours in painting, performance art, photography and video installations. His exhibition of oil paintings was titled "I didn't come up the Liffey in a Bubble."

Late 1986 heralded Gavin's return to the stage, a Friday night musical abomination known as The Blue Jaysus Cabaret, and the inauguration of his relationship with the twisted genius of The Man Seazer. The show itself was a pastiche of drag show, comedy and performance acts,

musical guests and general late night insanities.

The Man Seazer (an awkward phrase for a name, eh?) absorbed seven years of studies in piano, cello, music theory and harmony from the Royal Irish Academy of Music. His short-lived occupation as a lounge pianist perhaps festered the necessary cynicism for a fruitful musical relationship with Gavin.

The vinyl product, *Each Man Kills the Thing He Loves*, is a two-year manifestation of twisted burlesque and haunting ballads of love and death, all driven by an array of textured instrumentation and arrangement. The sinister quality of Gavin's vocal angst is effectively captured within the Man Seazer's torture tune compositions. American producer Hal Willner plays master of ceremonies. Notori-

ous for his work with Marianne Faithful, Kurt Weill and Walt Disney Studios, he compliments and amplifies the complexities of the album's 14 tracks.

The title track is a cover of an old Oscar Wilde ditty. Their interpretation of Bob Dylan's *Death is Not the End* is a disturbing, wickedly sarcastic mutilation of the original ballad. New York guitar wizard Bill Frisell and bassist Fernando Saunders (from Tom Waits' band) contribute to the twisted neo-classical flavour of the album.

Gavin Friday and The Man Seazer will participate in this year's New Music Fest in the putrid ambiance of Les Fousfoules Electrique on Sunday the 12th at 21h. The ideal cess pool for Friday and Seazer's affected mentalities.

Admission is cheap, the music isn't.

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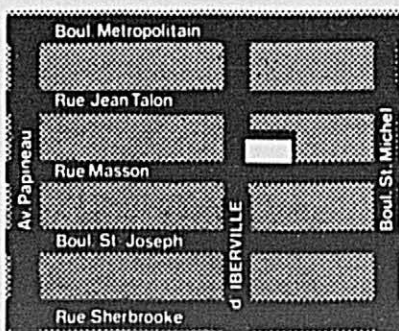
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Stephen Leacock Building, Room 132.

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**Students' Society of McGill University
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The Students' Society Communications Committee (SSCC) is a newly created student body to improve communications between SSMU and its members. Anyone with experience in this area or related activities is encouraged to apply.

**Nominations are Called for
the Following Positions:**

- 1) **One Co-ordinator;** responsible for overseeing the publication of a monthly calendar and bulletins.
- 2) **One Typesetter;** responsible for typesetting and layouts.
- 3) **Two Committee Members-at-Large;** to sit as voting members on the SSCC.

TO APPLY

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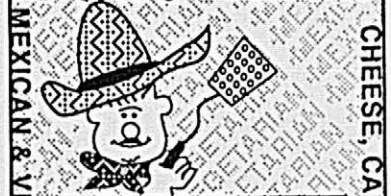
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Jungle's vogue, but for men only

by Eric Smith

Montréal has one of the largest gay communities in Canada, but there never seems to be room for more than one large gay bar. The opening of any big club is typically an omen of its predecessor's swan song.

So cheering the likely demise of Sécurité Maximum, Montréal's previous club monopoly, only means that next month we'll probably be moaning that Jungle is all there is.

But Jungle is better than Sécurité. At least it looks better. Its opening night promised that it would be a bit less antiseptic, a bit less inhibited, a bit more fun.

Considering this is the former locale of Pow-Wow, the suburban big screen and gaudy lights club par excellence, the décor is impressively gritty.

The opening night act, *Malcolm McLaren and The House of Vogue* was much more packaged.

House, the disco of the late eighties, was founded by Black musicians in Chicago and Detroit.

Vogueing, the break dancing of the late eighties, was founded by Black drag queens in New York City.

House of Vogue was founded by a seedy British impresario in Los Angeles, and it's just the thing to take on a tour of the provincial outback.

Anyone who wonders how six talented and innovative black voguers and a bunch of uncredited musicians can get billed under the name of one white talent agent doesn't know Malcolm McLaren.

The frustrating thing is that it

works every time. Only Malcolm McLaren has managed to hook up with just about any cultural movement from punk on, package it to sell, and then put his name across the marquee in neon letters. He did it with the Sex Pistols, Adam and the Ants, and the Culture Club, and now he's done it again.

McLaren didn't even perform, not really. The House of Vogue did two numbers without him, gyrating and posing and twisting beyond the humanly possible. Then for the third and last track, out pops McLaren, Doctor Who in ankle-length culottes, flailing his arms around and lip-synching out of synch to his own nasal mutterings. This man is a cultural celebrity. It's easy, really.

Jungle, like each of its Montréal gay club predecessors, is

open for men only. Somehow, gay male communities in just about every other city are secure enough to open up their dance floors and let women in. But misogyny is thoroughly institutionalized here and

Jungle can't even bring itself to have the standard weekly mixed night. The club will desegregate only once a month, so get your calendars out.

Jungle is located at 1400 Montcalm, dicks only.



The seedy but cunning McLaren himself

Speaking about cinema

by Kathy Ward

Speaking Parts is a film about film. It looks outside of itself, at itself and at the viewer. Director Atom Egoyan breaks the rules of the game of looking and encourages a dialogue between the viewer and the image. He asks, "How do we look?" and, "What happens to us in the cinema after the lights go out and the magic begins?"

Lance is an aspiring actor working in the housekeeping department of a hotel. Lisa calls herself Lance's lover—she is obsessed with watching his bit parts in films. Claire is a scriptwriter haunted by the death of her brother who gave his life to save hers. These narrative strains are paralled, combined, and broken apart as channels cross and the identities of the characters are swapped.

The cuts between Lance's, Lisa's and Claire's stories are not unlike the switching of television channels. The flicking is frantic, an attempt to know everyone's program. It also plays on the viewers's state of

indecision—trying to find the better story, wanting to know which one to opt for, to take and alter for one's own purpose.

Speaking Parts frustrates the viewer's expectations. Just as people reach to touch, there is a cut to another story strain. Relationships disintegrate as characters mis-take images for reality. A further complication: images begin to communicate with images. In a conference room a dialogue develops between Lance, Claire, an image of Lance and an image of Claire. Each participant fills in silences and shapes understandings of the others.

In addition, identities are swapped as Lance resembles Claire's dead brother, Claire resembles Lance, and Lance resembles the actor who represents Claire in her film script. There is hardly a moment of lucidity of vision—the viewer must constantly question, "Who am I watching? Why is this person so familiar?" To answer these questions, the viewer attempts to fill in its gaps, to glue together its narrative parts, thereby making sense of its

static.

Modern technology claims to have some answers; telephones, -scopes, and -visions claim to bring us closer to our world and our fantasies, but ironically, a distance must be maintained in order for these devices to work. In Speaking Parts, Lisa spends her evenings consuming countless images of Lance on video. Her faith in the image is so strong, he seems to look out at her; she invests in the image, builds a relationship with it. In this way, she exorcises her fantasies until Lance is anthropomorphized. As she watches his video image, she imagines him motioning, "Come into the scene." This is parallel to the experience of any viewer of cinema.

The believability of the relationship is undermined when the image of Lance is electrocuted by static, and their relationship is revealed to be a two-dimensional construction Lisa has projected. The attempt to compensate for the collapse of the relationship between eye and image (here the relationship between Lisa and Lance)

serves to emphasize the misrecognition inherent in the act of identification. Any keyhole through which the eye can see is set in a door that bars any real contact.

The same obstruction is present in the relationship between Lance and Claire. The two begin dating, but Claire is called away on business. Technology allows them to continue to see each other via a video screen. But, the relationship ultimately fails as the arrangement can only climax in mutual masturbation.

This loss inherent in the act of viewing has been a central concern in Egoyan's films, as well as in those of Godard, Fellini, and Ackerman. Pulling the veil from cinema's artifice is necessarily preceded by the smashing of the model Cinema to get a look at its insides. In Speaking Parts (in the act of watching it), one has the feeling that Egoyan is flicking the house lights on and off, keeping one suspended between the inside and outside of the film.

In contrast, "Hollywood" cinema can only cast its spell in the dark. It thrives on its at-

tempt to turn out the lights in the name of Entertainment, subjecting the subject, raping it of past and individuality, recontextualizing it into that nameless, faceless state of passivity.

After this drainage process is initiated and the viewer has sunken into a numbness, a tabula rasa, the consumption of the plot (of present-tense images) leads to a resolution. The lights come on to break the spell, leaving the viewer with a sense of lost time and lost self.

It is hard to summarize Speaking Parts, to gloss over its fragments, to re-present it to you, the reader, in the form of a homologous totality. Perhaps to do so would be to "cheapen the integrity of the story", or to "option Egoyan's story to make it mine" (Issues raised in the film.) Nevertheless, to re-view is to continue the process of finding meaning in ourselves...We are always coming into the screen in the cinema. The difference here is that in Speaking Parts, we see our name in the credits. (You have to squint.)

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The Daily is a founding member of Canadian University Press, Presse étudiante du Québec, Publi-Peq and CampusPlus.

contributors

Schmuck
Eric Smith
Stephanie Lachowicz
Derek Webster
Kathy Ward
Jennifer Cressey
Anyia Downey

Editorial Offices

3480 McTavish, room B-03
Montréal, Québec H3A 1X9
telephone (514) 398-6784

co-ordinating editor
Susana Bojar

daily français
Sophie Cousineau
Nicolas Desaulniers-Soucy

news editors
Linda Gyulai

layout and design co-ordinators
Heather MacKay
Eric Léonard

co-ordinating news editor

photo editor
Heidi Hollinger

features editor
Alex Roslin

supplement editor
Egg

science editor
Alice Wei

Business and Advertising Office

3480 McTavish, room B-17
Montréal, Québec H3A 1X9

business managers

Brigitte Elie
Marion Schrier
telephone (514) 398-6790

advertising managers

Caroline Elie
Boris Shedov
telephone (514) 398-6791

advertising layout and design

Mike Sportza
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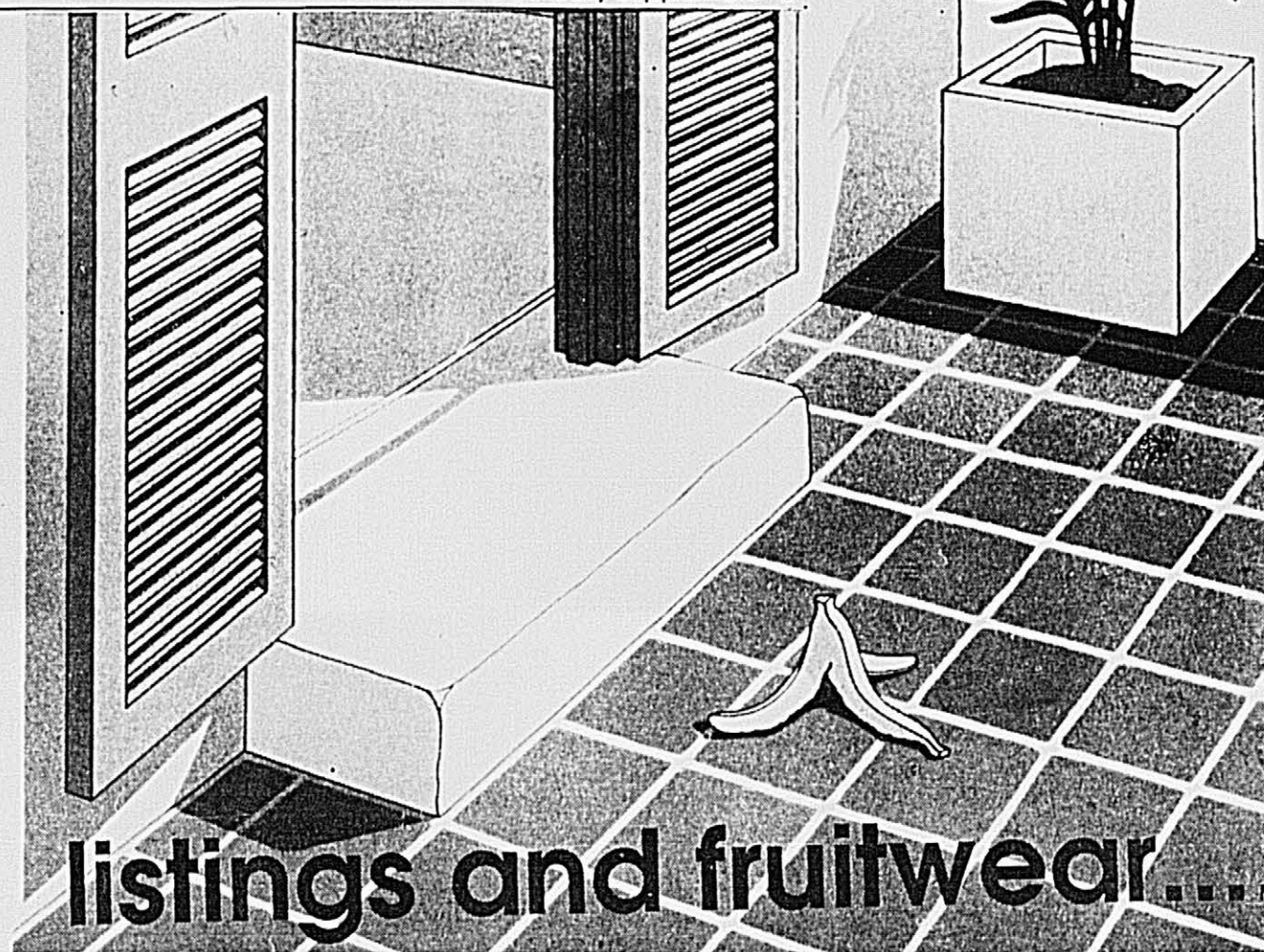
tactics to keep the plot moving. Some descriptions, like the comparison of a single woman's apartment to a nest without eggs, lean precariously towards sexism. One can only speculate that it is a part of Bech's character rather than Updike himself.

Asked about the film version of the *Witches of Eastwick*, Updike claimed he and his wife snuck into a screening, where she immediately told him to get his name taken off it. He stayed, however, wondering what would happen next. "They overdid it on the cherry pits..." he said.

Updike's reputation was built during the 50s, 60s and 70s through *New Yorker* magazine and short fiction works. Dealing mainly with the urban and suburban life of New England, his work has culminated in 30 novels, numerous short stories, five collections of poetry, a play, several volumes of assorted prose and a large collection of essays and criticism.

This large body of work has produced mixed reactions from critics. But it would be hard to say he has not made an impression on present-day literary style. Though Updike claims he would rather be a test pilot than a writer, let us hope he stays on the ground.

The Literary Imagination Series, sponsored by Stone Consolidated, continues next week with Shakespearean Actress Pat Collins in *Leacock 132* at 18h30.



by Egg and Schmuck

This week is the semi-official *Vitamin Supplement*. But, since only nerds really like to eat veggies and healthy foods, why not just wear them? Imagine the possibilities; slinking down Ste. Catherine street under the organic aura of a parsely and raspberry headress. Attractive and provocative. Command attention and create the illusion of that healthy glow. Fruitwear. The enticing new alternative.

Thursday, 9 November

Fintan O'Toole, author of *A Fair Day on the West Coast of Ireland*, *The Politics of Magic* and more will speak on Theatre and Social Change in Contemporary Ireland, 20h, Arts 160. Try on some lima bean earrings, or decorate that mundane baseball cap with fresh avocado slices. The seductive possibilities of supermarket accessories are endless.

And a couple of other readings: *All's Well That Ends Well* by M. Bristol, 16h, Lea 232, and *Turn of the Century Sex Radicalism* with Angus McLaren (not to be confused with having sex with Malcolm), noon, Lea 808.

Today is Disabled Awareness Day, but the information meetings on the subject were earlier this week, so if you missed them, just make sure you are particularly aware.

Tuesday Night Café presents *Impromptu*, a play about a lack of a play, that is a bunch of people give a scripted dissertation on improvising a scenario of which they know nothing about. Anyway, it's noon today and Friday in Morrice Hall for one buck and one hour. This is lunchtime theatre, so you can eat your morning outfit if you get really desperate.

Study American greed with the McGill Film Society in Lea 132—*Zabriskie Point* will be shown at 20h.

Image et Nation, The Festival of Gay and Lesbian Cinéma and Video moves into the Cinémathèque this week. Tonight is *Out of Our Time* and *Gertrude and Alice in Passing* at 18h35. The inverted pink triangle is a symbol of Gay and Lesbian liberation, so grab some grapefruit wedges and pin them on as buttons. Laminating might prevent that embarrassing fruit-gone-bad odor, so often a problem with this mode of fashion.

The Italian Cultural Institute is hosting a series of FREE concerts, beginning this week with Bernard Lagacé playing the clavecin. Unfortunately, I dunno if this is a clavichord or a harpsichord. Concerts are at 1200 Dr. Penfield. *Mozzeralla* sets the mood.

Friday, November 10

Maureen Hunter's *Footprints on the Moon* continues at the Centaur at 20h until a long time from now, and *Kafka's Dick* is still hanging around at McGill Players, also 20h, but only until Saturday. A cucumber... um, never mind.

Image et Nation continues with.... omigawd there are about 400 films tonight. Phone the theatre at 842-9763 for a complete list. *Speaking Parts* is still gabbing away at the Rialto.

There will be a presentation at Concordia: Political Documentary in India: Audience and Aesthetics, followed by a reception. All starts at 19h30 at 1395 René Lévesque West.

Saturday, November 11

If you enjoyed the above documentary lecture, find out how to do it yourself. The filmmaker will hold a workshop 10h-13h. The band *Blind Lemon Pie* will be at Station 10. This makes it too easy to dress for the occasion. Be a rebel and don a pomegranite.

McGill film Society presents

Rebel Without A Cause. James Dean whines and grunts about everything in his life. Little did he know he'd be plastered on every trendy's t-shirt. Statistically, how many of these people have ever actually experienced the essence of Dean on film, anyway? Here's their big chance. A bio-degradable JD tofu bust would counter the banality of all other Jimmy Dean paraphernalia.

Sunday, November 12

Symposium on The Challenge of Non-Violence in the Middle East with Mubarak Awad, Marc Ellis, and Nawaf Kabbara. At 1455 de Maisonneuve W, today and tomorrow. 932-3961 for info.

Later

On Monday, *Children of the Intifada* by Heather Spears. A slide lecture on personal experiences, focussing on children wounded in the uprising against Israeli Occupation.

Another lecture: *Exploring Development—Are the World Bank and the International Monetary Fund the Solution to disaster or the path to development?* 2338 St. Antoine West, Sponsored by the Social Justice Committee of Montréal. 933-6797 for info.

Tuesday, Learn how to be politically correct without leaving the comfort of your own home. Catch *Earth Tremors*, Montréal's first Peace and Environment show, 14h-15h on CKUT.

Wednesday, Paulo Bilezikjian examines the Chilean Elections. Sponsored by the Latin American Awareness Group, Union 410, 16h.

Finally, we would like to suggest, (in addition to mere organic accessories), the concept of passion fruit as an alternative exchange currency. Widespread acceptance could subvert the world monetary system and save the environment (it rots). And you thought the EEC was a big deal.

CLASSIFIEDS

Ads may be placed through the Daily business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.50 per day; \$2.50 for 3 consecutive days, \$2.25 for 4 or more consecutive days. McGill Faculty and Staff: \$4.50 per day. All others: \$5.00 per day. There is a 25 word limit. There will be a charge of 25c for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. EXACT CHANGE ONLY PLEASE.

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The Gazette

RESTAURANT GUIDE HELEN ROCHESTER

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Halifax - plane ticket. Sat. Dec. 16. One-way, non-stop, evening flight. Female. \$90 Call IVO 281-1178.

Vancouver - return plane ticket (male) leaves Nov. 15th or B.O. Call Patrick 284-6151.

372 LOST & FOUND

Pair of glasses lost on campus on Saturday, 4 November. Reward, Cynthia 725-3764 (evenings)

LOST - Navy Blue material Wallet. Important personal documents within. Lost on Campus November 7. Reward if found. 286-1071.

374 - PERSONALS

Singing the November Blues? We can't change the weather, but if you're stressed out, lonely, or bored - Call us! McGill Nightline, 6 p.m. - 3 a.m. nightly. For information or conversation. 398-6246.

WALK-SAFE NETWORK: No matter where you are on campus, use us! Departures Mon. thru Thurs. 10:45 p.m. We meet in the McLennan library.

AIDS ACTION WEEK is looking for volunteers for everything imaginable. Come help us design posters, tell us which speakers you'd like to hear, paint our banner. If you have a few hours or more now or during the week (November 27 to December 1) contact Jo-Anne at 848-1753 or Jeanne 875-1640 for details.

McGill student, male, 23 years, nice, financially secure, enjoys Tennis, Dancing, Dining, concerts, seeks an interesting sensitive girl (18-23) for a sincere relation. Photo. Reply to Box. 5819, Station B, Montreal, H3B 4T1.

LSAT/GMAT - We offer weekend preparation courses for LSAT's and GMAT's. Course fees start at \$180. For information and a free brochure, call 1-800-387-5519.

385 NOTICES

Gays and Lesbians of McGill Peer Counselling. Call 398-6822 or drop by union 417, M to F, 7 - 10 p.m.

EPISCOPAL PEACE FELLOWSHIP: Church of St. John the Evangelist, with the red roof behind Place des Arts. Meditation 6:15pm, discussion at 6:45pm. Thursday, November 9.

Lesbian/Gay studies group meets Thursdays, discussion group meets Fridays, both at Yellow Door (3625 Aylmer) 17h00. Info 597-0363 (Bill).

Any person with no sense of humor ... Anyone with a weak Kidney ... We can make you laugh - Join a 2-hour comedy show in the Union Ballroom on November 16. Tickets at the door.

"Hearts" for the Homeless is here... Phi Delta Theta Fraternity's 48 hour charity marathon for the Salvation Army. Starts Today 8:30 a.m. Union Building. Please give.

Ukrainian Students. Organizational meeting for the reformation of the McGill Ukrainian Students' Association. Tuesday, November 14, 1989. Place: Room MS23 McLennan Library; Follow the signs. Time: 7:00 p.m.

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For Tuesday, November 14, 9 - 16h30 and
Wednesday November 15, 9 - 20h30.

If you or someone you know is available for even half an hour, then pick-up an application and return it at SSMU desk in Union Bldg. or call Anne or Eric at 365-1742 or 398-6778

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Sly 'n hip

by Stephanie Lachowicz

Sly Dunbar and Robbie Shakespeare pioneered the style of dub reggae, so it comes as no surprise that they've just put out a hip-hop record, *Silent Assassin*.

Dub reggae, hip-hop's older cousin, mixes various samples and vocal tracks over heavy, danceable rhythm tracks. Dunbar, on drums, and Shakespeare, on bass, have been experimenting with this style for years. They have appeared under various guises such as *Sly 'n Robbie* and *Black Uhuru* and have collaborated with artists like Grace Jones, Joan Armatrading and Mick Jagger.

Silent Assassin teams Sly 'n Robbie up with some big names in the hip-hop world. KRS-One, of Boogie Down Productions, produced the album and raps out a couple of songs and Young MC, Queen Latifah and Willie D contribute additional vocals. The featured rapper is a 16-year-old out-of-nowhere kid called The Shah of Brooklyn. All the contributing vocals are top quality.

Producer KRS-One hit the right balance between vocals and music tracks, making *Silent Assassin* a record that's as

danceable as it is listenable. Robbie Shakespeare's bass is exceptional—fast and heavy. Dunbar's drumming is also amazing, although on some tracks he relies too heavily on the drum machine.

The album deals with a lot of themes common on hip-hop records: partying, police and discrimination. Yet the lyrics avoid the sexism, mindless boasting and bravado of most of today's rap music.

Dance Hall is a cheesy dub-disco song that doesn't take itself seriously. Willie D raps on the chorus: *Just throw your hands in the air/ and wave 'em like you just don't care/ don't you swear/ grow your hair/ and every day change your underwear.*

Under Arrest is the best track on the album with its sing-along vocals and danceable beat. Vocalist Young MC tells the story of being arrested with KRS-One just because they are black. (*They were looking for a guy who's five foot three/ but I'm six foot one/ and KRS is taller than me.*)

Although this is not an incredibly innovative record, it is better than most of the hip-hop schlock in the record bins. Listen to it and ride the riddem.



The sly boys of *Silent Assassin*

Preserving English lit

by Derek Webster

Last Friday at the Ritz-Carlton, there was a party. Literary heavyweights, English professors and Westmount socialites gathered over champagne and hors-d'oeuvres to celebrate the Second Annual QSPELL Book Awards.

QSPELL, the Québec Society for the Promotion of English Language Literature, is a non-profit organization created in 1987, "to encourage and support English language writing in Québec."

The awards soiree was jovial. As the bubbly and crackers went down, the prizes came up. Presenting the awards was CBC radio personality Jon Kalina. Over the summer, a short list of three finalists for each category was prepared, the winner to be revealed during the evening.

Kenneth Radu won the fiction prize for his novel *Distant Relations*, D.G. Jones won in poetry with *Balthazar and Other Poems*, and Witold Rybczynski took his second non-fiction prize with *The Most Beautiful House in the World*. Runners-up included David Homel in fiction; surprisingly Louis Dudek in poetry, considering that his collected works were submitted; and in

non-fiction Dominique Clift's *The Secret Kingdom: Interpretations of the Canadian Character*.

The QSPELL Book Awards are obviously not for unpolished rookies. Hugh Hood and Louis Dudek, for example, are among Canada's best. The Society also has its share of notables: its Advisory Board includes Mavis Gallant, Irving Layton, Hugh MacLennan and Mordecai Richler, among others. One perspiring novelist, gasping for less Flaubert and more champagne, exuberantly called the whole affair the "Hollywood Squares" of anglophone Québec.

QSPELL's founders were concerned that Québec authors were not getting their fair share of attention inside Québec, and were practically unknown outside the province. The book awards were created to increase public awareness of writers, stimulate community support and honour literary excellence.

McGill is very much a part of QSPELL. English professors Lorris Elliott and Hugh Mitchell are on the Board of Directors, and others like Professor Emeritus A. Lucas and Department Chairman Professor D. Williams support the organization.

At this time last year, 400 people attended the First Annual QSPELL Book Awards. For three awards of \$2000, 80 books

were submitted by 50 publishers. The winners were Hugh Hood for fiction, Witold Rybczynski for non-fiction and David Solway for poetry.

The response to QSPELL from writers, the media and the public has been positive. After its success with the book awards in 1987, QSPELL had fun with a pun at its Writes of Spring last April. This event honoured lifetime contribution by Ted Allan, Louis Dudek, Wynne Francis, Ralph Gustafson, Irving Layton and Hugh MacLennan to Québec and Canadian literature. A similar Spring event is planned for 1990 that will showcase a new generation of writers.

One can question the need for QSPELL. But its strong, positive reception by writers, the media and the public has given it a good start: QSPELL seems to have struck an enthusiastic chord in English Québec. The Society's vice-president Linda Leith (who is also editor of *Matrix* magazine and a teacher at John Abbott College) hopes to add categories for children's books, plays and translation to next year's awards. As well, some readings and a newsletter are in the works. For the moment, QSPELL is still defining itself. But its future certainly looks bright.

Events: today's, tomorrow's...

Thursday, November 9

Friends of Ireland Society of Concordia: Edward Berman, Irish Ambassador to Canada will speak on Irish/Canadian Relations. Concordia Hall Building, Room 937, 20h30.

Friends of First Nations: General Meeting. Lea 721, 17h. All Welcome.

Pugwash: *India and Nepal: A Photographic Essay* by David Lawrence Newland. Burnside Hall, Room 305, 19h.

Phi Delta Theta: *Hearts for the Homeless*, marathon card game for the Salvation Army. Union Building lobby, beginning 8h30.

McGill Save the Children: General Meeting, Arts Room 260, 19h30. New Members Welcome.

Department of Epidemiology and Biostatistics: Lecture on *A Randomized Trial of Negative Pressure Ventilation in Severe COPD: Assessment of an Intensive Home Care Treatment Program* by Stanley Shapiro. Purvis Hall, 1020 Pine West, Room 25, 13h.

McGill TheatreSports: In the Alley, 22h.

WUSC: currently accepting applications for International Development Seminar in Morocco this summer. Applications at Students' Society Desk, or phone Lggle, 486-4345 for info.

Friday, November 10

Memorial Service: Will be held for McGill Pathology Department's Jan Gluch. McGill University Chapel, 12h30.

Caribbean Students' Society: General Meeting and Games Evening. Union B09/10, 18h30. 848-9382 for info.

Concordia University: *Political Documentary in India: Audience and Aesthetics*. Two documentaries followed by a presentation with filmmaker Anand Patwardhan. Fine Arts Building, 1395 René Lévesque West, 19h30.

McGill Armenian Students' Association: Mr. Hagop Der Khalchadourian will be talking on *The Rise of the Armenian Republic*. Union Room 410, 16h30.

McGill TheatreSports: Players Theatre, 22h. Bring something Indigo and get in free. Others, \$1.

Department of Psychology: Dr. Frank Keil will speak on *The Emergence of Biological Thought in Children*. Stewart Biology, Room S1/4, 14h-15h. 398-6105 for info.

Saturday, November 11

McGill TheatreSports: Beginners Workshop, Union 107/08, 14h-16h.